

VOLUME 27, NUMBER 1

MOVABLE STATIONERY







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FROM OUR DIRECTOR

I want to contextualize our newsletter transition in a pithy metaphor. Shoes come to mind... We're slipping off the slightly-dated-but-so-comfortable sneakers that we bought ten years ago and exchanging them for the most gorgeously constructed and technologically advanced footwear that today's market can provide.

If I pivot only slightly, though, I can shift this metaphor from something pedestrian (yes I did) to something more on-point— a reboot. Not in the "this crashed suddenly and must be restarted" use of the word, but rather in the "start fresh in a way that is consistent with the principals of the original" use of the word.*

This restart came much faster than I thought it would. When I announced earlier this year that the newsletter would be on indefinite hiatus, I couldn't have imagined that we would miss only two issues.

We can thank the members of our board for that speedy resumption. They pressed for newsletter continuity, noting its value both as a community meeting place and a formal record of that community.

We can thank Ann Staples for a solid, solid foundation.

And we can give thanks while we also give welcome to Bruce Foster. We're very lucky to have a new editor-in-chief that has publishing skills, in-depth industry knowledge, and the ebullience that serves non-profit enterprise so well.

I am as eager as I imagine you are to enjoy the first issue of our second 25 years. Lace up those shoes. Let's get started!

Shawn Sheehy

Director, The Movable Book Society

*adapted from the Urban Dictionary

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Art Direction and Design by Bruce Foster

BEAR WITNESS

Buckingham Palace, **almost** seen in *Paddington 2*, but cut at the last moment!...But rejoice! Thanks to Hawcock, we present it here exclusively for our readers!



THE INSIDE TALE OF THE
PADDINGTON 2 POP-UP AND
OTHER WORKS FROM THE
DEN OF DAVID HAWCOCK



Early sketch mockup for *The Walking Dead*



It's hard to describe what it is about a pop-up book that provides an undeniable sense of wonder. Working and swirling under its own logic, a flat surface springs to life, and tells the viewer a story.

One can pick apart and analyze each piece but it is only when all the parts are assembled – and with you watching – that it truly comes alive. It is, in a sense, magic.

It should come as no surprise then that the greatest modern imitator of that magic – movies – should share a natural affinity with the physical pop-up. And nowhere is that more clear than in the recent blockbuster *Paddington 2*, the second installment of a beloved British childhood story about a Peruvian bear with a love of marmalade who arrives lost in London and is adopted by the Brown family.

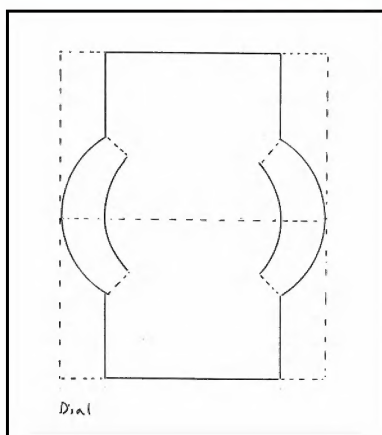
Pop-up books, and the visual language they inhabit are often seen on screen but exceptionally in this case the book was not just a component in the film but central to the entire plot. The pop-up itself comprised a number of vistas of famous London landmarks and in the film *Paddington* wants to buy the book and send it to his Aunt Lucy (also a bear) to give her a sense of visiting the great city. But before he could save up sufficient money

Continued on Page 14

**BY KIEREN
MC CARTHY**

KUBAŠTA'S ANGL

When **Robert Sabuda** was asked to name his favorite pop-up paper engineer he said **Vojtěch Kubašta**. I think that most movable book aficionados will not be surprised at his choice. Why do we love Kubašta's work so? Part of his charm is the



unselfconscious exuberance of his inimitable artwork style bursting as it does with childlike fun. But there is something else that makes Kubašta so special – his unequivocal stylistic approach to pop-up paper engineering. When I started to make pop-ups in the 1980s his books

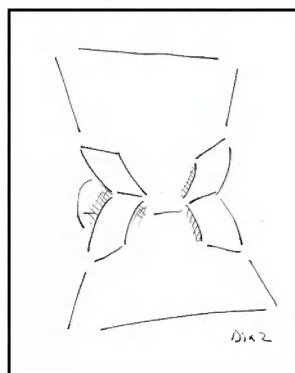
went for a song in bookstores. I investigated them with an inquisitive eye. How did he conceive them?

I have in front of me Kubašta's *Puss in Boots*. As the cover is lifted, it is like the curtain rising on a 19th century proscenium arch theatre stage. The lights go down and there in front of us is the first scene with the protagonists standing on the stage that also holds the text. We visualize the musicians in the orchestra pit, and in front of them we, the spectators, sit in the auditorium munching our popcorn at this Christmas-time pantomime.

As we lift the pages, one scene after another is revealed. When we come to the end we can imagine ourselves clapping

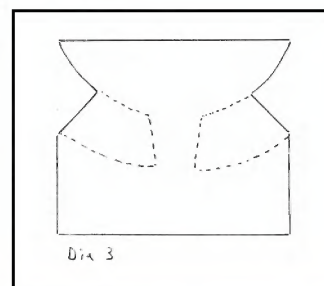
as the players come to the front of the stage to receive the applause at the curtain call; then we make our way through the exits to the frosty night and home.

Perusing my modest collection of pop-up books published in the last thirty years most pop-up pieces, regardless of engineering genre, are applied – glued to the base page.



But a substantial proportion of Kubašta's work is not like this. The pop-ups are die cut on a single base sheet and then lifted into the right-angled, 3D position. I am not a movable book historian. Did Kubašta pioneer this theatre-style technique?

If you carefully open the first, third and fifth spreads of *Puss in Boots* to the flat, open state, you will see that the pop-up sections extend beyond the left and right parameters of the page spread. Diagram 1 shows this in its foundational form. Diagram 2 shows how angled creases enable these sections to fold inward and become pop-ups when the spread is held at a right angle. Diagram 3 shows how these pop-ups fold down inside the closed spread. When teaching children, I call it 'the magic of the diagonal crease.' I will return to children making



BY PAUL JOHNSON

– In 2018 Johns Hopkins University acquired The Paul Johnson Archive comprising over 500 items of his original artwork (including 250 pop-ups) made over half a century.

ED CREASES



Every day, Puss paid a dolly visit to the palace with gifts of game for the King and taking back bags full of gold ducats for Peter. Peter was delighted.

One day Puss ran to Peter and said, "If you wish to become a gentleman with great riches, come at once to the river."

When he arrived, Puss told Peter to take off his clothes and jump into the water. Puss hid the clothes just as the King's coach came along the dusty road.

"Stop, oh please stop, Your Majesty," cried Puss.

"Why, Puss, what is the mater?" asked the King.

"My master has gone to bathe in the river and some rascal has stolen his clothes and he cannot come out. He will freeze if he stays longer."

The King sent his footman to the palace for a towel and some fine clothes. Peter dressed in the rich apparel and the King thanked him for the rabbits and partridges he had sent.

Pull the arrow



Illustration 2

these pop-ups later.

Rarely does Kubašta use the diagonal, 45-degree angled crease, preferring instead an angle of between thirty and forty degrees. There are design-orientated reasons for this. By varying the angle, animate (or inanimate) objects can be moved in and out of 'depths' – recede or project – so some objects/figures can be emphasized more than others. Another very practical reason, one that I investigate further in the next paragraph, is that by varying the angles the forms are less likely to collide when the spread is closing.

In the first spread the left and right pop-ups are spaced wide apart so that when the spread is closing there is no danger of a collision. (To make the top half of one of the figures more interesting he adds a unit using a slot technique). By the third spread (Illustration 1) Kubašta is more adventurous for the right side pop-up (the King and Puss in Boots) extends beyond half way when closed, while the left pop-up (the footman) is reduced in size to allow for this. Kubašta ingeniously arranges the footman's head so that it tucks exactly in between the king's head and his raised hand when the spread is closed (Diagram 4). There is barely a millimeter between the forms. Yet when we look at this scene we are not aware that he has drawn the characters to interlock like this.

Pop-up paper engineers commonly use angled creases and in many different contexts. But the way that Kubašta uses

"Most of Kubašta's books were printed in Czechoslovakia, mostly by [Artia](#). Later printings of some were in England. Kubašta's bibliography first lists the *Puss in Boots* as 1957.

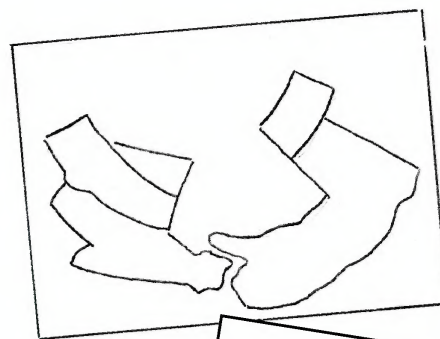
All at Sea was part of the [Tip + Top + Tap series](#) published in many languages also printed in Czechoslovakia by Artia. This one is listed in his bibliography as printed in 1964." –Ellen G. K. Rubin.

Editor's note: Paul's copy of *Puss in Boots* was reprinted by [Brown and Watson, England](#) in 1984.

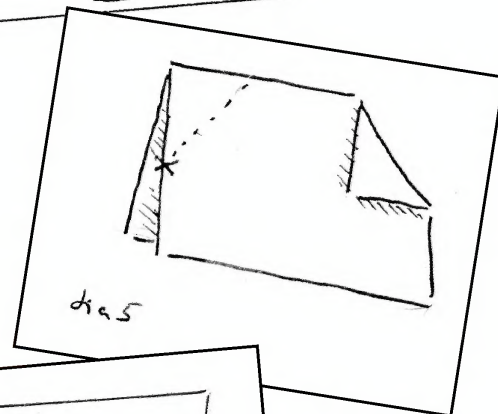
them is like a film director making chalk marks on the studio floor to denote where actors stand for specific shots. In a dialogue, actors can face each other, be slightly looking away, or turned, as if looking into the distance. The direction they face in conjunction with their body language can 'speak' more meaningfully sometimes than the words they are using. (If I were a Freudian analyst I might attempt to identify the relationship between the king and his footman in this book – the sharper the angle the more involved with each other they appear to be).

Kubašta uses the same angled creases on spreads 1, 3, 5 and 6 of a later book, *All at Sea*. Spread 6 (illustration 2) is of a pop-up crane on the right side and an ocean liner on the left side. But his inventive genius has travelled some way since *Puss in Boots*. Both the liner and the crane are set at different perspectival positions, embracing multiple valley and mountain creases and applied forms like the arm of the crane. He employs the trompe-l'oeil technique on both the liner and the crane so that both objects appear to recede from foreground to background on the picture plane. This is made possible by using the angled crease not only as a structural device, but an aesthetic one too. This is the only spread in *All at Sea* that uses this binary technique.

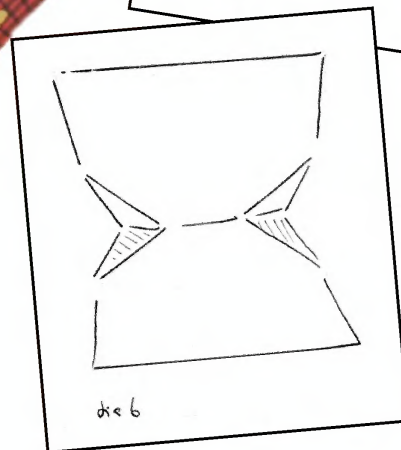
All these forms have to interlock one inside the other as the spread closes. The fractional touching of one section with another as it folds down will prevent the spread from closing or damage the pop-up elements. To invigorate the design Kubašta adds copious variants of the basic ninety-degree 'box' pop-up in the central area of most of his angled spreads. These middle pop-ups



dia 4



dia 5



dia 6

have to integrate with the left and right ones without colliding too. So multiple folding units must all unite as a total pictorial design and also snuggle down together, sleeping in the closed book neatly like the seven dwarfs. How does Kubašta do this? He makes some ninety-degree forms fold under the angled ones, while others are projected in front of the angled pop-ups on extended strips. Each spread is a unique, complex invention. On analysis I could not find one pop-up device that was repeated in this book.

Of course the art of pop-up engineering is for the viewer not to be aware of this ingenuity; for the artwork must look as if spontaneously improvised and the engineering a mere technical addition. What is so clever is that Kubašta conceives the engineering in harmony with the pictorial design of the artwork. We see the artwork through the paper engineering and the paper engineering through the artwork. It is a synthesis of picture making and mathematically measured and folded paper – art and science. This is true of all successful pop-up engineering, but Kubašta's integration of the two 'languages' is special to him. Book after book he demonstrates astonishing creative originality and fresh insights in this 'theatre' technique.

Bach's *Goldberg Variations* for Keyboard comprises thirty variations not on a melody, but on a simple base line in which each note of the G major scale is used in permutations of thirty-two bars. Kubašta's angled pop-ups are analogous to this work – a simple foundational structure with numerous variations rising from it like a bird in flight.

Before ending this brief appraisal of Kubašta I want to return to his angled crease in an educational context. There is a very simple way of using this technique with young children. (I have written about this in my [New Pop-up Paper Projects](#), first published by Taylor and Francis in 2013). Fold a sheet of paper in half, portrait horizontal, with the crease at the top. Find the center of the side edge and crease diagonally to this point (Diagram 5). Unfold and lift the triangles inside the right-angled spread (Diagram 6). Attach cut out characters to the front triangles. Seven-year-old Ellie exemplifies this in *Little Red Riding Hood* (Illustration 3).

Kubašta's gift to us is his versatility and resourcefulness. He is so adventurous in the employment of the basic mechanisms of his trade. It is a truism that the simpler the form, the more things you can do with it. Like Bach, Kubašta always comes up with something refreshingly new that is, nevertheless, rooted in structural cohesion. Too many published pop-up books today are formulaic in concept and design. Emerging pop-up book engineers should turn for inspiration to the legacy of this remarkable man.

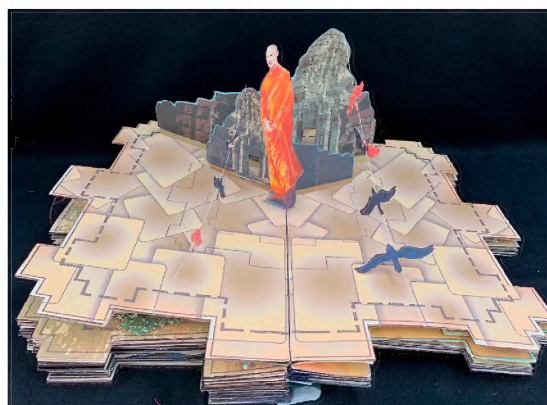


Illustration 3

IN MEMORIAM ANDREW BINDER

Showing great promise as a budding paper engineer, you may recall **Andrew Binder's** *The Khmer Legacy*, a pop-up book chosen for consideration for the Emerging Paper Engineer Award at the 2016 MBS Conference. It is our sad duty to share the belated news with you that Andrew passed away July 22, 2018.

Andrew's official cause of death is noted as a heart attack, but those who knew him best believe with good reason that it was actually from a broken heart. As told to us by Mr. Cutrone, Director of the [Jaffe Center for Book Arts](#), "Andrew lost his wife Artifanny in an automobile accident in 2008 and that loss really devastated him. He loved to travel. His goal—and it may have been a goal for Andrew and Artifanny together—was to visit all of the World Heritage Sites, and I believe *The Khmer Legacy* was a product of that goal."



Stop-motion animation by Seth Thompson.

"One of the real treasures in the permanent collection of the Jaffe Center for Book Arts is a one of a kind pop-up book called *"The Khmer Legacy."* It's by Andrew Binder. In it, Andrew gives us his unique visual experience of Angkor Wat, the Buddhist temple complex in Cambodia. Paper trees grow out of paper rooftops as paper birds fly across open page spans. The birds are attached to white cotton string, the kind of string printers like me use to tie type. Describing it now makes that string sound like the unlikeliest choice for a paper engineering illusion, and yet it is my favorite part of the book. Each time I get to those pages of flying birds, I think to myself, "Genius."

Many of Andrew Binder's books remain here at the Jaffe, a testament to the brilliant mind that created them. He was a wonderful artist, a thinking artist, and, as far as I know, self trained when it comes to the book arts and paper engineering. The book was second nature to him, and, as a thinker, he figured out how to express what he wished to express. I don't think he ever had any formal training, but if he had, it's very likely that that white cotton printers' string wouldn't be in *"The Khmer Legacy,"* and my favorite part of that very exquisite book might never have been there. I never would have known what I was missing. His books are such that there are so many questions I wish I had asked him, but he always seemed to be there and so I felt no urgency and perhaps my lesson... is that I am still learning to see."

John Cutrone
Director, Jaffe Center for Book Arts
Florida Atlantic University Libraries

LECTING

BON MARCHÉ





Magic Lantern Volvelle

BY ELLEN G. K. RUBIN

In the 3rd grade, I was in an experimental French language class. Today, I can still ask "Where is the floor?" or "Where is the window?" My accent, I'm told, is excellent; my vocabulary is non-existent. What I can say in French, and in several languages, I might boast, is the equivalent of pop-up book, *livre animé* in French.

Armed with this phrase and of course, "please" and "thank you," I went with my husband via the Paris Metro to Clignancourt, said to be the world's largest flea market. The guidebooks declare they welcome over 200,000 visitors each weekend. It is a sprawling fair-like center with booths from glass-fronted stores to humble tents. If there is any organization, I didn't find it. Not knowing the language of course was a detriment. My husband, who did study French in high school, at least got us there but was of no more help on arrival.

Never daunted, I was here to pursue paper movables of any kind. If a stall appeared to have books, scholarly paraphernalia or ephemera, I presented myself with my two expressive hands moving book-like and the valley-girl lilt to "Livre animé?" We spent much of the sun-filled morning this way looking over French "flotsam and jetsam" and household detritus exotic by virtue of it being so unfamiliar. I was never discouraged with headshakes meaning,

"no" since I so much enjoyed being in another culture allowing the French language flow over me like music.

It has been several years since we took this trip and time has erased any finds of that day except one. We stopped at a stall with a tent-like roof and metal poles for uprights. I again played "Livre animé Charades," now quite smoothly from practice. This time I was rewarded with a nod and not a shake. The stall's proprietor was a tall woman in non-descript clothes. My imagination would love to dress her like a [French Santon doll](#) with patterned cap and apron, but I don't think that is how she appeared. She understood



and spoke some English giving me some relief from the Tower of Babel.

After sifting through a box of paper stuff, she produced two cardstock cards each with two strings extending from the bottom. She very gingerly demonstrated that by pulling first one string and then the other, she could make the dissolving wheel move over a base-page illustration, changing the scene. She might as well have been pulling my heartstrings—which, as an aside, anatomically do exist. The four propeller-like segments with color illustrations of young children at play moved freely. Each card, 5.75" x 4.25" had rounded corners and was marked "Au Bon Marché" at the top and a French title at the bottom. In these instances, "L'Arrosage" and "La Promenade." The back of each card was the same, also stating Au Bon Marché, an image of the Parisian department store by the same name, and an advertisement for the store. Of course, I knew it was a trade card by the graphics but left the translation for later study.

I let the dealer know that I was surprised to find these cards and asked if she knew more about them. At her fingertips was a small paperback with about 100 pages. She quickly flipped through to show me hundreds of cards. Clearly this was a catalog, but... It was not for sale. We negotiated a price for the cards, about \$40 each, I think, with Harold doing the conversions and away I came with my first two Bon Marché cards!

Little did I realize I was just a few discoveries away from an addiction! When returning to the states and attending ephemera shows, I would ask for Bon Marché cards. Nine times out of ten the dealer had no idea what I was asking for. Foreign dealers rarely had the cards and when they did, the cost was either astronomical, meaning over a hundred dollars and/or in bad shape. I remained ignorant for a very long time with an occasional affordable find. The catalog never surfaced... I am still describing a pre-Google world.



The two strings at the bottom control the movement.



4-blade Cigalière





A pull down card of a shoemaker



Hold 2 light St. Chapelle

Then in 2009, opportunity knocked. **Jacques Desse**, the Parisian dealer who specializes in movables, brought a shoebox to the [New York ABAA Antiquarian Book Fair](#). He unceremoniously pulled out the box filled to the top with ONLY MOVABLE BON MARCHÉ CARDS! There were nearly 100 of them. I looked carefully over each of them, being continually astounded by the diversity of the movable mechanisms, the delicacy and intricacy of the movables, and the quantity. I stood there for hours. My heart raced at this treasure trove and sank at the price. I told Jacques I had to pass and admonished him to store them archivally for protection.

I did not sleep that night and, if I look carefully, I can still see the indentation where my palm smacked my forehead. "You dummy!" I scolded myself as I got out of bed. "You wait for a Bon Marché card to be for sale and then spend a fortune on it when you can have a large collection at one fell swoop for much less per card!" I hurried back to the Book Show—holding my breath that he hadn't sold it—and negotiated the box for a manageable price. And away I came with the cornerstone of my Bon Marché movable trade card collection.

It took me two full weeks to sort, archive, and properly store each card. They were clearly in sets, organized by mechanism. In cataloging them, I was made aware of the artist's name minutely printed at the bottom of most cards. So many questions arose. Were these artists also the paper engineers? Were they known outside of the graphic arts? How many cards were produced? How many sets were produced? How did Bon Marché use these cards and how were they distributed?

Google was now at hand and by searching for Bon Marché, my card collection grew. The mechanisms ranged from simple panoramas, to die-cuts, ones with flaps, 3 or 4 slat transformations, costumed figures folded out of one sheet, DIY cut outs, printed fans, and the most complicated of all, the secret wallets. I secured two catalogs listing many of the cards in sets of 6, 8, or 12 and by artist. They are *Catologue des chromos des grands magasins "AU BON MARCHÉ"*, Argus (Andre) Fildier, Paris, 1984 and *Catalogue Au Bon Marché*, Guiseppe Sorisi/Silvia Bruno, Milano, 2009, revised in 2016. The addiction has been in full throttle searching the web to complete the sets and maybe even find cards not in the catalogs since the catalogs are not complete by any means.

I continue to research their history and the relationship to Bon Marché. What amazes me most, I've discovered, is that the cards—over 40 million of them, mostly non-movable, were chromolithographed in the late 19th century into the 20th—were given free to children who came to the store each week while home from school on Thursdays. The children, one could readily imagine, begged their moms to take them to Bon Marché so that they could add to the sets.

Now I will get the whining out of the way. I've told you my French vocabulary is functionally useless. Researching these cards has me continually climbing in the Tower of Babel. Most books, websites, or pamphlets are in French. I've done my best to translate them and garner kernels of information I need to make sense of their history. So be it.

But Hooray! for Google Translate.

Ellen, also endearingly known as *The PopUpLady*, invites you to visit her [website](#) or [Facebook](#) to learn more about her collection.

Bear Witness...continued
from page 5

it is stolen in a daring night-time raid.

Why would anyone break into a shop to steal a pop-up book? You'll have to watch the movie to find out but suffice to say, with the book such a critical part of the film, it had to not only look wonderful but also function as a pop-up book would in the real world.

And so director [Paul King](#) and production designer [Gary Williamson](#) turned to paper engineer and infrequent London resident [David Hawcock](#).

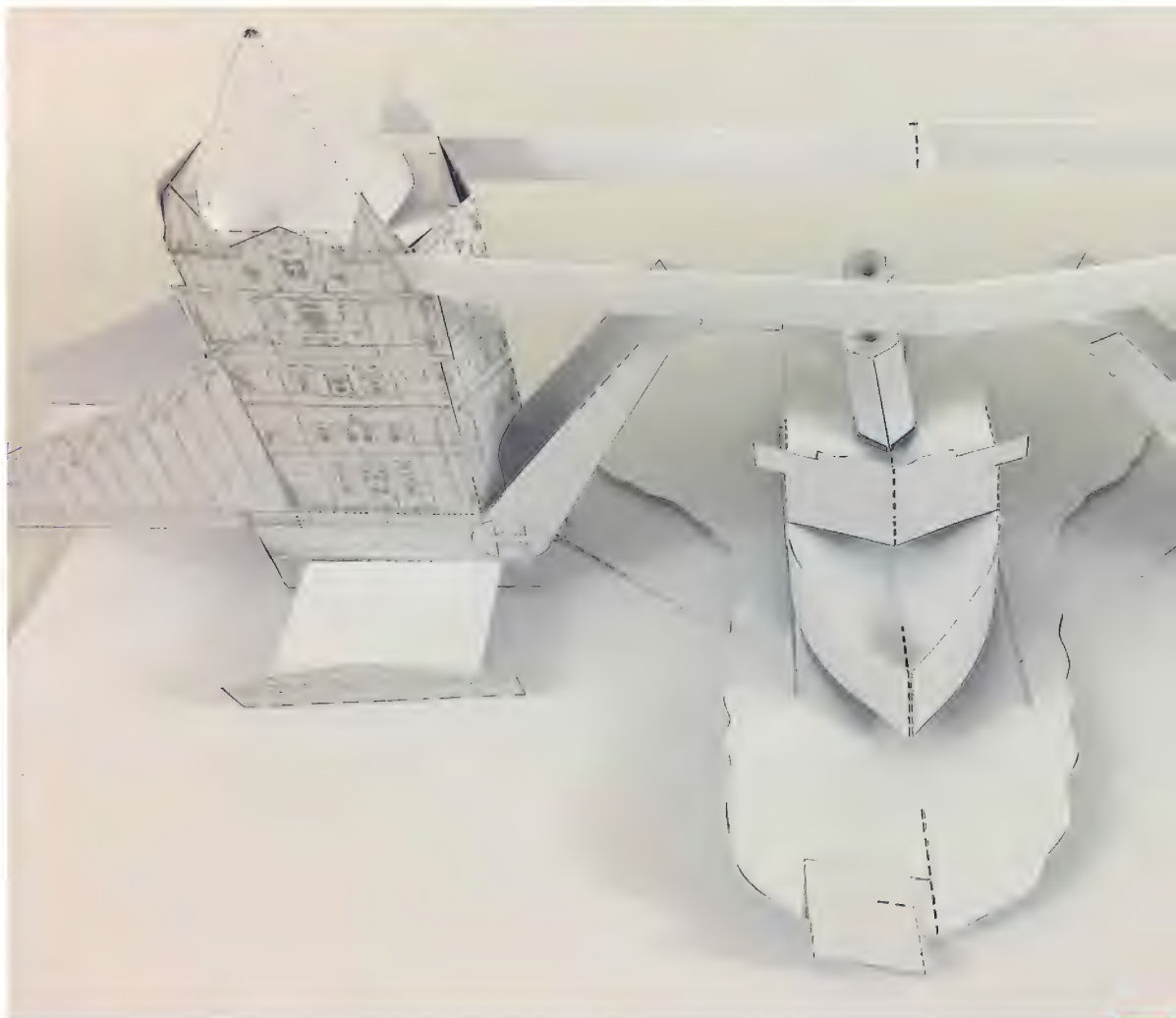
David has been designing and building pop-up books (and a range of other 3D projects) for longer than he cares to mention but he's most well-known for his life-size *The Amazing Pull-Out Pop-Up Body in a Book*, the gloriously detailed Leonardo di Vinci's *Inventions*, and the gory, genre-busting *The Walking Dead*, based on the hit TV show, based on the comic book series.

He also seems to have become the go-to pop-up man for the British film and TV industry, having designed not just the *Paddington 2* book but scenery in another recent hit movie, *Mary Poppins Returns*, as well as the title sequence for a comedy-murder mystery series called [Queens of Mystery](#).

David lives in the picturesque city of Bath and the first thing we want to know is: does he have the copy of the book that appeared in the film? "No," he laughs. "Paul King – the director – has both copies. But I've got all the pieces so I could always make myself one."

David personally made the book(s) that appears in the film and, among other things, is flung from a bicycle and nearly squashed by a steam train. There were four full spreads in each, he recalls, the first being a cruise liner coming into London through the iconic Tower Bridge.

That scene is transformed in the film



to glide you over the boat's deck and onto the dock before going down a London Underground entry as the page turns, popping back up in Piccadilly Circus and then onto other famous landmarks: St Paul's Cathedral, and the Houses of Parliament.

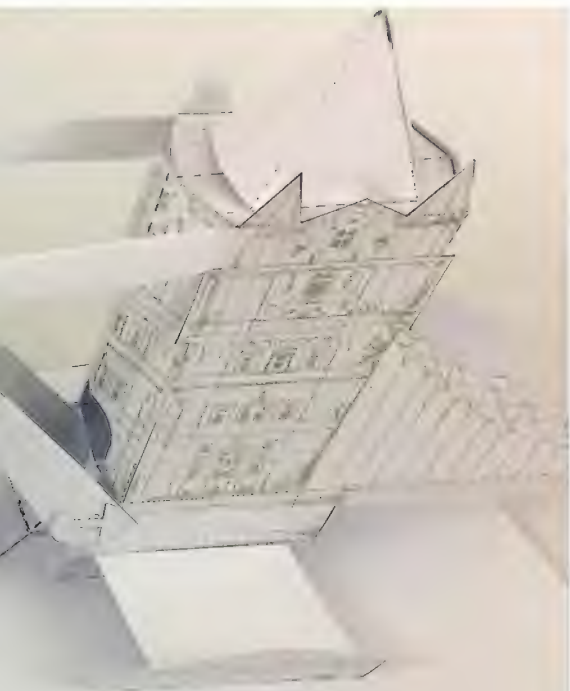
It is a glorious sequence that demonstrates a clear love for pop-ups and a commitment to rendering it accurately on the screen. It was an attention to detail that came from the director himself, David explains. "He really wanted a traditional look and feel, in the quality of paper and the hand-painted watercolors. Although it ended up purely digital, it has that handcrafted process quality to it."

King confirms as much. Speaking to *Movable Stationery*, the acclaimed director said he wanted to make sure that the book felt hand-made. "In the story of the film, it is this hand-made treasure so it couldn't look like it was made by a machine. It also needed to work as a pop-up."

The whole process was "incredibly labor intensive – and expensive," he reveals. In total, the sequence took six months and "was incredibly difficult to think through," he says. "But by working with David, we worked out what was possible."

The process was surprisingly hands-off from David Hawcock's perspective. "It wasn't until the last two weeks that Warner Brothers got involved," he notes. "Up until then I had been working in almost complete isolation in my studio." After developing ideas and agreeing on an outline, David would create white dummies of the pop-up pages, film them opening and closing, and send the video to the film's production team for feedback (he has posted several of these videos [online](#)). Illustrator [Joanna Pratt](#) then painted all the pieces – in watercolor to give it that hand-made feel – and David constructed the final books.

For all the care and attention paid to the book, however, the



Pop-up books have often been used in movies as useful props or narrative devices, here are just a few of our favorites. Let us know if you have others.

POPS IN THE MOVIES

Mary Poppins Returns (2018)

This recent take on the classic movie features a series of out-sized pop-ups – designed by **David Hawcock** – that unfurl on stage as the eponymous magical nanny summarizes several fictional tales in the song *A Cover Is Not the Book*.

Paddington 2 (2019)

In many ways, the centerpiece of the movie, the pop-up book of London landmarks in *Paddington 2* (again designed by **David Hawcock**) serves as both an inspiration and a guide to the discovery of a fortune that drives the movie.

The Babadook (2014)

This horror-thriller of a strange monster hiding inside a house introduces *The Babadook* through a creepy – and gorgeously illustrated – pop-up book created for the movie by **Alexander Juhasz**. As the creature increasingly impacts a widowed mother and her son, she tries to destroy the book.

Enchanted (2007)

This modern take on the classic Disney tale in which cartoon characters end up in real-life New York City features a pop-up book and then blended pop-up/movie scenes – designed by **Bruce Foster** – in both its opening and closing scenes.

The Master of Disguise (2002)

A zany comedy in which Italian waiter Pistachio Disguisey uses his preternatural skills of disguise to track down a criminal mastermind and save his family. In it, a pop-up book – by **Reneé Jablow** – with a highly specific instruction is used as both plot device and gag.

Batman Forever (1995)

This somewhat camp version of the classic Batman character sees Bruce Wayne confront two evil geniuses – Two-Face and the Riddler. The Riddler sends a series of clues to his identity in the form of pop-up cards, which Batman figures out on his way to saving Gotham.



Clockwise from left:
Dracula, published by Universe,
 2009; *The White House*, published
 by Universe, 2004; *The Amazing
 Pull-Out Pop-up Body in a Book*,
 published by Dorling Kindersley,
 1997; *Three Dimensional Train*

a printed pop-up, it all has to fit inside the page when you close it," he notes. "In the past, I have come up with some wonderful, striking pop-ups but just couldn't get them inside the book. Film is not constrained by that."

Paddington was unusual, though, in that it would be required to fit inside the book, whereas the fantastical *Mary Poppins Returns* felt no need to be constrained by dull reality (to be fair they were already inside a cartoon world that itself existed within a china bowl so worrying about physics at that point seems churlish).

But that leads to a bigger question: why did *Paddington 2* – a \$40m film that could go any direction it wished – decide on a pop-up at all? Director Paul

King says he originally planned to include a pop-up book in the first Paddington movie because he remembered a Paddington 3D book from his childhood, designed and illustrated by the artist [Ivor Wood](#).

"We were going to have Paddington sitting in a tree in Peru looking at the book and imagining life in London," King says, "but it didn't fit with what we were doing. So in the second film we decided to bake it into the heart of the narrative. And it became this beautiful device to see the world through his eyes."

As for the process of deciding which locations to render in pop-up form, he was given a list by the production team – a Who's Who of famous London landmarks – and pretty much left to his own devices.

Despite appearances, the pop-up book in the movie was entirely digital – just one of many CGI renderings in a film with a talking bear in the starring role – but, perhaps surprisingly, the process was "almost identical" to making a physical book, David explains.

Once a printed pop-up is completed to the paper engineer's satisfaction, the final model is carefully pulled apart, the individual parts scanned and the whole thing prepared for printing. The only difference with the special effects version of the Paddington pop-up was that the "printing" happened inside a piece of 3D rendering software. All the other additions in the film – people, moving buses, extra buildings – were provided by David, complete with cut lines.

There is one big difference between a physical pop-up book and its TV or movie screen rendition however: the fit. "With

King says he originally planned to include a pop-up book in the first Paddington movie because he remembered a Paddington 3D book from his childhood, designed and illustrated by the artist [Ivor Wood](#).

"We were going to have Paddington sitting in a tree in Peru looking at the book and imagining life in London," King says, "but it didn't fit with what we were doing. So in the second film we decided to bake it into the heart of the narrative. And it became this beautiful device to see the world through his eyes."

As the man who designed and built the nostalgic result, David hopes the sense of timelessness will lead to a broader appreciation and appeal for pop-ups. "I do hope this interest continues and drives excitement in a new generation. I've seen things go up and down two or three times in my career and it sometimes feels like pop-ups are in a cul-de-sac; a small field with a bunch of old dinosaurs like myself," he says with a laugh.

There are a number of things that worry him about the current world of pop-up books. "My experience is that you can't get



the same manufacturing you used to. The costs of manufacturing and shipping have all gone up but the [retail] price of pop-ups has been the same my entire career."

A case in point is the "[Paddington Pop-Up London: Movie tie-in: Collector's Edition](#)" – a book produced to capitalize on the movie's success. What's surprising is that despite having literally built the book that appeared in the movie, the tie-in product was designed by a different paper engineer. Why?

Intrigued, we contacted the man who engineered – or, as it turns out, reverse engineered – the book, **Keith Finch**. His company, [Paper Engine](#), told us it was contacted by publisher Harper Collins "who wanted to make a cost effective, production friendly pop-up book to follow up the Paddington movie."

Paper Engine developed its design from the film, rather than the book blueprints. "As the book was originally designed for the film it took some work to ensure that we kept the same feel whilst taking into account making it production friendly. But we feel that we achieved the look with careful design and production knowledge," the company explained.

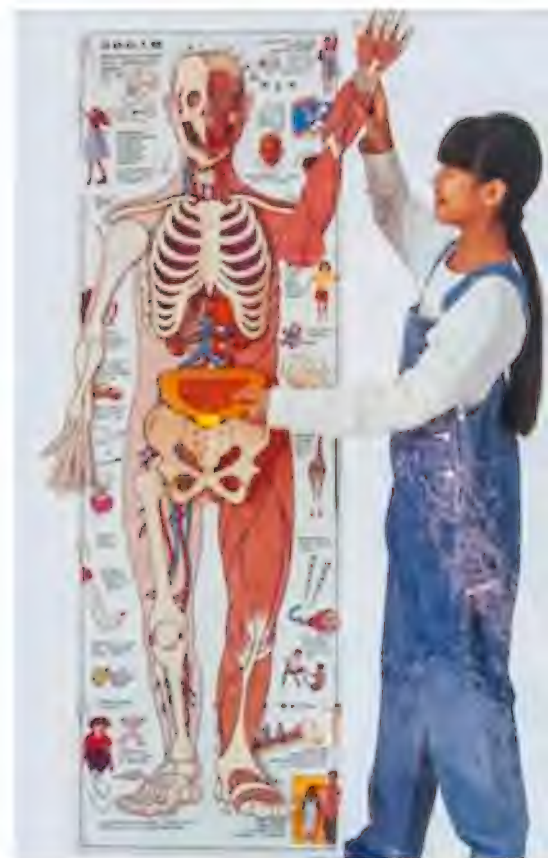
Reading between the cut-lines and the fact that Harper Collins put the resulting book on the market for \$25, David's point about the rising cost of manufacturing and the unmovable cost of pop-ups is clearly illustrated.

But that situation may be changing – and one of the books he co-engineered (with [Becca Zerkin](#)) could prove to be a turning point:

The Walking Dead.

Unlike the vast majority of pop-up books, *The Walking Dead* is definitely not aimed at the children's market: among other things, it features a zombie's head exploding as it is shot at close range and a group of zombies collectively tearing into another body in order to pull out and chew on its internal organs. It's not one for the squeamish. But the book, built on the back of the successful TV series, has been hugely popular as well as highly rated, pointing to an untapped market in older readers.

Just as importantly, the *Walking Dead* book was put onto the market at the higher price point of \$65 (although Amazon, of course, has since driven the price down to \$37). The book





The Walking Dead, published by Insight Editions, 2015



Packaging design for a soccer ball

Kieren is a journalist and pop-up enthusiast; a Brit who lives in California. When not writing about tech news or developing educational courses, he works on 3D artwork; not always successfully.

was published by [Insight Editions](#) which appears to be bucking the current market trend by producing books centered on popular TV shows and movies: *Harry Potter*; *Game of Thrones*; *Star Wars*; and so on. The books are more complex, and hence more expensive, but fans seem to appreciate it and, critically, appear willing to pay for it.

There is a natural tie-in between magic on the screen and magic on the page, David argues. "It's a very visual language," he notes. While studying for his degree in graphic design, he discovered a love for 3D work. But it was when he got a job with Sadie Fields Productions, a specialist publisher based in London that specialises, among other things, in movable books, that he "got properly into pop-up books."

Since then he has been "banging out books, model projects and other 3D stuff" but when asked how many pop-up books he had produced over his career, confesses that he has "no clue."

As to how David Hawcock ended becoming the British film industry pop-up man, he puts that down to a simple decision he made several years ago while trying to capture the magic of the 2D-to-3D transformation of his books: he filmed them and put the short videos online.

That led to an advertisement for Kellogg's Cornflakes which led to *Paddington*, which led to *Mary Poppins*, and so on. "It's good to have a mix of work," he notes, from physical books to 3D models to film and TV work, "the mix is crucial."

He also does one-off work for large corporations: everything from a model of the stadium for Arsenal Football Club (also based in London) to collectors' editions packaging and special tour programs for bands like Genesis and Duran Duran. All of that helps pay for what he calls his "passion projects" like bringing Leonardo Da Vinci's *inventions* to life on the page. "To be honest, I couldn't believe someone hadn't done it before," he confides about his multi-book Da Vinci project.

The *Paddington* job has caused him to reflect on the filmic qualities of pop-ups, he explains: how they can't be captured just in pictures; there needs to be a video to capture the magic. As such he has set up a home studio where he can capture his books and provide them as animated GIFs. "You don't need huge file sizes," he notes, "and it gives a much better sense of what the experience is like."

It's perhaps ironic then that his favorite design for the *Paddington 2* book; favorite because of how it unfolds and unravels when you open it, never made it into the film. "Buckingham Palace. That was my favorite piece. And it was in the film right up until the end – but it ended up being cut."

You can find David's lost palace design on his [Instagram](#) feed (and on the first page of this article). He also has a wide range of other videos showcasing his most favorite projects across his career from rough draft to finished product on his YouTube channel and website.

But among them all, the sequence of London landmarks that featured in *Paddington 2* which manage to capture the magic of pop-ups – how each page can tell its own story – still stands out. "I was enormously happy with how it turned out," the film's director King confesses. "In fact, it's one of the things I'm most proud of in my career."



Position 1

SNIPPETS

ORIGINS of
European Printmaking

National Gallery of Art, Washington
Germanisches Nationalmuseum, Nuremberg
in association with
Yale University Press, New Haven and London

Apes Performing on Horseback

South German, after 1450, colored woodcut, image 266 x 188, sheet 266 x 204
Germanisches Nationalmuseum, Nuremberg, H 5690

WATERMARK
High crown with cross (see Appendix)

CONDITION
Light scuffs on borderline that indicate printing by friction; revolving strip of paper attached at right; post with string; below in graphite: "Gefunden in Ulm bei Abbruch der Kirche"

PROVENANCE
Hauptmann Geiger, Neu-Ulm; L. Rosenthal, Munich; auction H. G. Gutekunst, Stuttgart; acquired 1895

LITERATURE
Schr. 1943; Hagelstange 1948, 121–131; Strangel 1913, 1; Major in *Einleitende*, no. 8; Cohen 1938, 1–4; Hohn 1938, fig. 8; Hahn 1977, no. 419; Huber 1979, 14; Bieri 1998, 86, no. 11

THIS WOODCUT OF two apes performing tricks on the back of an elaborately outfitted horse must have been an object of playful entertainment. One ape sits in the saddle and blows on a bagpipe, the other holds a wheel and performs gymnastics on a parallel bar. A thread at the center is connected to a small, movable paper strip; when this is rotated ninety degrees, the characters switch roles. This is the oldest surviving example of a "transformable picture," a type of graphic image that engages the viewer as an active participant and that has played an independent role especially in the history of satirical prints from the Renaissance to the present day. The rotational device presumably originated in movable diagrams and calligraphic aids with didactic, divinatory, or computational functions, such as volvelles (see cat. 54).¹

This witty picture reminds us that replicated images were made and circulated to meet a demand for profane as well as for religious subjects, the large marker for playing cards being the most obvious example. Since these secular objects quickly wore out and were not looked after with great care, only a few early examples survive. It is fortunate that a variation of the *Apes Performing on Horseback* has come down to us (Schr. 1985 n). Now in the Kantonsbibliothek, Zurich, the second version has the same format and differs only in minor aspects. It is notable that the Zurich print is bound into a manuscript of a *Phaeton*.² If we accept the handwritten note of provenance at the bottom of the Nuremberg sheet—"Found in Ulm during demolition of the small church"—then it, too, came from an ecclesiastical setting. The "Kirchle" in Ulm must be the Chapel of Saint James that belonged to the Söfingen convent of Saint Clare, which was torn down in 1804.³

In the Middle Ages an ape was not just a desirable court pet but also an animal well established in Christian iconography, for instance among the beasts adorning Romanesque architecture. According to the *Physiologus*, apes most often embodied evil or the devil himself. Yet such an interpretation hardly applies to our playful woodcut with its two lively gymnasts, who probably reflect the ways in which animals were put on display by medieval showmen. Because of their human appearance and their unbridled temperament, apes were especially suited to parodies of human activity. We may recall the so-called *diableries*, satirical drawings in the borders of medieval illuminated manuscripts, especially *Phaetons*, where apes appear as knights, doctors, scholars, or craftsmen in order to caricature, in the manner of medieval social satire, the vanity of human activity.⁴ It may be that such playful pictures could act as a counterbalance to sober religious instruction while fulfilling a didactic purpose. The materiality of the woodcut and its suggestively modern function as a "toy" recalls some cases in the late Middle Ages where woodcuts of religious images were purposely altered and the relationship between image and viewer became demonstrably interactive (cat. 46, 47, 50). In the Zurich version the musical ape is blowing a shawm instead of bagpipes. The horse



This is the only moving piece, which rotates from vertical to horizontal, completing the two apes in different ways.

is represented more meticulously and the rendering of architectural space with greater detail: instead of a simple rounded arch the scene is framed by a vaulted structure, albeit spatially misconstrued, and instead of the neutral pavement we find a suggestion of ornamental tiles. Although the more detailed version generally receives priority, it is difficult to interpret the Nuremberg composition as a copy of the Zurich sheet.⁵ More likely they both go back to a common model. Similar riders underneath the round arch of an arcade are found in a large, three-part woodcut from the third quarter of the fifteenth century, with a French text of the *Neuf Preux* (the Nine Heroes).⁶ Major disagreements have surfaced in the attempt to localize and date the Nuremberg Apes. Hans Bösch and Max Lehrs based their

Position 2

Rosie and David Temperley, purveyors of fine and antiquarian books in Edinburgh, UK, recently came across this early example of paper engineering. Writing to *Movable Stationery*,

“This remarkable woodcut, depicting figures performing on horseback, has recently come to our attention.

A delightful thing and, perhaps by some margin, the earliest printed movable so far known to us?

We would welcome comments &, in particular, information on any similar – or indeed earlier – surviving Movable Prints?”

So we are more than delighted to toss this out to our readers. Anyone know more about this, its age, or other examples that might challenge or enlighten us?

SNIPPETS will be our place each issue to ask you, MBS members, questions posed by other members. Please send any queries you would like to share to the editor at bruce@paperpops.com



judgments on costume and, stressing the stylishly serrated bridle and the saddle blanket, proposed a date of 1440–1450. Other authors differed, correctly asserting that this fashion persisted: Hagelstange suggested Ulm c. 1500, and Schreiber proposed Switzerland c. 1460/1480.⁷ Since according to Gerhard Picard the watermark is identical to one on French paper documented from 1447–1450, we must give priority to the earlier dating.⁸ RS

1. See Karr 2004, 101–127; Lindberg 1979, 49–82.

2. Kantonsbibliothek, Zurich, Signatur C 9, fol. 201v. See Heitz 1913, pl. 37; Major in *Einleitende*, no. 6; Brückner 1975, 24, fig. 17.

3. I am grateful to Dr. Stefan Roller, Ulm, for assistance. Although the place of discovery need not be identical with the place of origin, this provenance seems to have a certain significance, since a group of early woodblocks have come down from the Söfingen convent.

4. See Jaton 1952.

5. Schreiber gives priority to the Nuremberg version.

6. Schr. 1943 in the Bibliothèque Nationale, Paris. Schreiber, 11, 96, dates it c. 1460–1470; Bouchot agrees, committing himself more exactly with "Picardie, vers 1465."

7. Hagelstange 1948, 131, n. 4.

A THOUSAND AND ONE HANDBAGS

PE: David Carter

Poposition Press, November 2018

978-0997785531 \$24.99



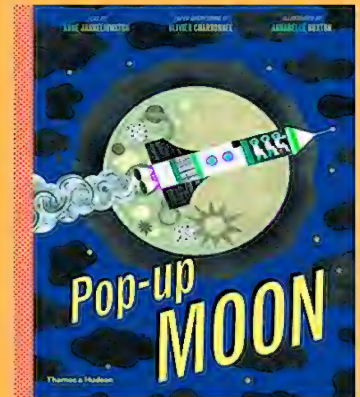
POP-UP MOON

PE: Olivier Charbonnel

Thames & Hudson,

January 2019

978-0500651865 \$20.40



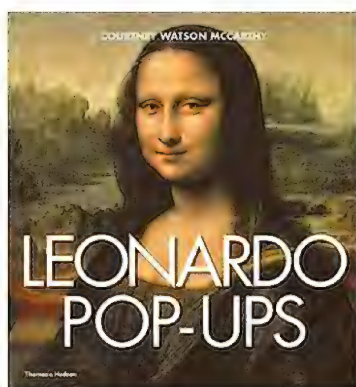
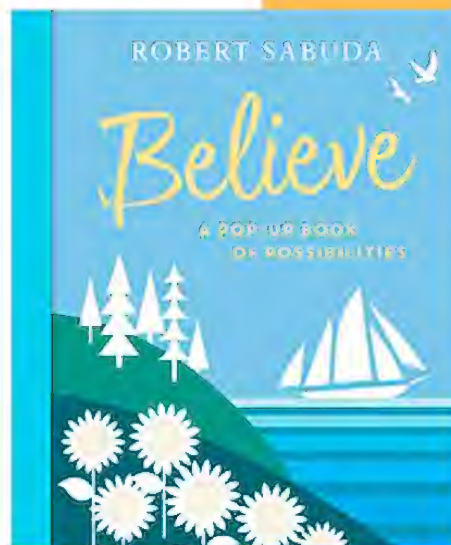
RECENTLY PUBLISHED POP-UP BOOKS

BELIEVE: A POP-UP BOOK OF POSSIBILITIES

PE: Robert Sabuda

Candlewick Studio, April 2019

978-0763663971 \$27.99



LEONARDO POP-UPS

PE: Courtney Watson McCarthy

Thames & Hudson, April 2019

978-0500239964 \$34.95

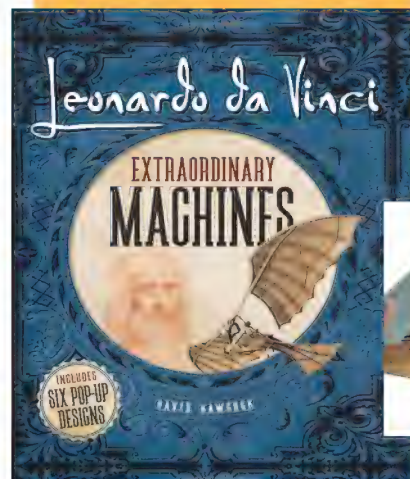


LEONARDO DA VINCI: EXTRAORDINARY MACHINES

PE: David Hawcock

Dover Publishing, April 2019

978-0486832364 \$24.95





PE: Gerard Lo Monaco
Chronicle Books, May 2019
978-1452173849 \$40.00



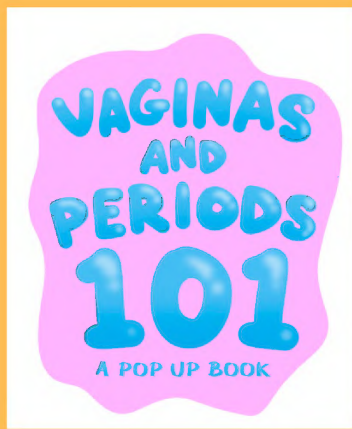
PE: Ingela P. Arrhenius
Candlewick Press, May 2019
978-1536205510 \$12.00



PE: Bernard Duisit
Little Gestalten, May 2019
978-389955289 \$19.95

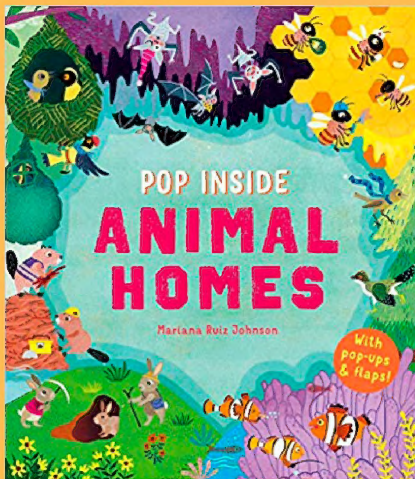
PE: James Diaz
Insight Kids, June 2019
978-1608878475 \$65.00





VAGINAS AND PERIODS 101
 PE: The PaperSmyths
[Indigogo](#), June 2019
 \$25.00

SHELLS: A POP-UP BOOK OF WONDER
 PE: Yoojin Kim
 Jumping Jack Press, June 2019
 978-1623485269 \$29.95



POP INSIDE: ANIMAL HOMES
 PE: Mariana Ruiz Johnson
 Templar Publishing, Aug 2019
 978-1787410428 \$18.33

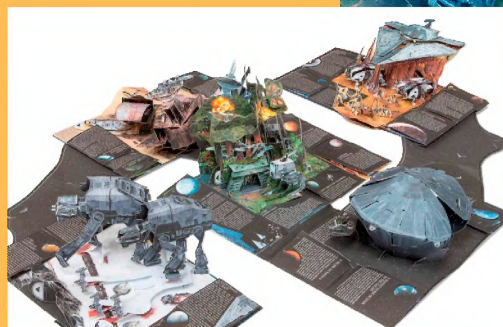
SOON TO BE RELEASED JUST IN TIME FOR THE HOLIDAYS!



HARRY POTTER: A HOGWARTS CHRISTMAS POP-UP
 PE: Tony Potter
 Insight Editions, October 2019
 978-1683839002 \$27.99



STAR WARS: THE ULTIMATE POP-UP GALAXY
 PE: Matthew Reinhart
 Insight Editions, October 2019
 978-1683834892 \$85.00



FROM THE EDITOR

It was at the last Movable Book Society conference in Kansas City that I felt it. That buzz. The camaraderie that only a family of like-minded, enthusiastic, energized, fervently fanatic friends with a common passion can truly share... Whether a collector or a scholar or a paper engineer, members of the MBS are all part of this family of those who love, love, love the art of movable books.

Even though I have had a relationship with the MBS since the mid-90's; even though I was and have ever since been a practicing paper engineer (heck, it was AT the MBS conference that I first heard the term "paper engineer"!); even though there are some I have met through MBS that I count as the dearest of friends, my relationship with the MBS was still... well, a bit distant. Accustomed to working in isolation, not only because artists and writers usually work alone, but because of geography as well. Houston is not exactly known for its publishing and certainly not for paper engineering. Hence, there are no other paper engineers here.

So when I saw the notice that *Movable Stationery* was seeking a new Editor-in-Chief I felt not only a calling but also saw an opportunity. It was a chance to at last close that gap. To embrace this wonderful group and to contribute in a meaningful way. Tentatively I spoke to Shawn and Ann and Ellen to broach the possibility and was delighted that they were all immediately open, even enthusiastically, to the idea.

Those of you who were at the last conference and attended my keynote know that my background aside from paper engineering is graphic design, art direction and yes, newsletter editing. A member of the Houston Chapter of the Society of Children's Book Writers and Illustrators (SCBWI), I have five (or is it more?) years experience as their webmaster and editor of their newsletter. So I'm already up to speed on many of the skills (others I will endeavor to acquire as we go along.) needed for this GRAND new chapter of *Movable Stationery*. And Grand I hope it to be!

First I want to thank a few very very important peo-

ple. Ann. Without your vision there wouldn't even BE a Movable Book Society. For more than 30 years your passion for this art has nurtured us, guided us, inspired us. I am humbled to now travel down the path you have forged. Ellen. Since 1993 you have been SO integral to the success of the MBS, so knowledgeable about the history of movables, so energized for the art form, it's like having our own PhD scholar on the board. Shawn. While we only met in person a year ago, I was immediately struck by your innate charm and professional stewardship as the newest Director of the Board. In coming up to speed for this publication, you have been nothing but the very definition of Welcome. Thank you also to all the members of the Board who have also been kind and generous and open to my taking on this challenge. Thank you to our contributors this issue: Kieren McCarthy, Paul Johnson, Ellen Rubin, Jason Brehm, and guest contributors John Cutrone and David and Rosemary Temperley. This publication lives and breathes by the offerings of our members. Please keep submitting manuscripts and ideas for articles, interviews, and even just curious questions. We will need your input every issue going forward.

As for this new incarnation of *Movable Stationery*, we hope that you enjoy what we are presenting! By going online we can expand on what the newsletter has done so excellently over the years; AND the articles can be as long as needed, the photos can ALL be in color and as large as the design allows, the links to other sources are now just a click away, and of course, we can now offer short videos. To quote David Hawcock from earlier in this publication, pop-ups "...can't be captured just in pictures; there needs to be a video to capture the magic". Short of the actual book in front of you, videos give you a better idea of what the paper engineer has created. We will include these whenever we can. We also recognize that many people also want a printed copy for their archives. This online magazine through the ISSUU platform also allows each of you to download a printable pdf copy as well.

And finally a note to our members. This newsletter is YOUR newsletter. It is brought to you in a subscription because you pay its expenses. If you aren't currently a member, we hope you will become a member now so that you can join us on this exciting new journey. Please do not share the link you will be given, but DO spread the word if you like what you see.

And from me, I do hope you will excuse any turbulence as we explore and expand the capabilities of this new format. There may be a few glitches here and there as we work out the system. But I hope you will "bear" with us (Thank you Paddington!) as we embark on this Grand New Experiment celebrating this most magical of the printed arts!

Bruce Foster
Editor-in-Chief
bruce@paperpops.com

FOR YOUR CONSIDERATION

We are always looking for new topics of interest to our readers. Here are a few suggestions we've received or suggest ourselves. If **anyone is interested in writing on these topics or other subjects, please contact the editor!** And again, please keep those suggestions coming.

- Book repair, especially "circular dissolving" and "venetian blinds" pops.
- Ways to display pop-up books that don't stress or damage them.
- Articles about collectors who have promoted pop-ups in their communities. How were they promoted? Where were they promoted? Lessons learned, cautionary tales, precautions, successes?
- Self or crowd-source platforms vs traditional publishing
- The Pitch: how to submit a book idea to a publisher or agent
- The printing and assembly of the pop-up process
- Tracking the cost of producing pop-up books and cards in the everchanging international environment.
- Where are the best public collections of pop-up books around the world? Privately owned?
- Use of Augmented Reality with a movable book



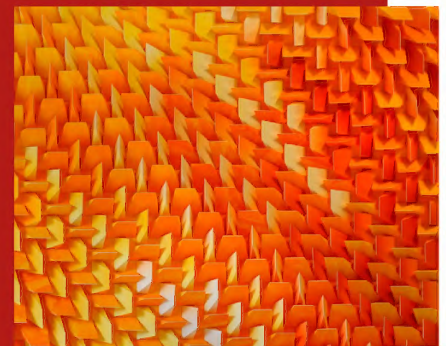
FROM
JACQUES
DESSE:
THE 12TH
SALON
DU LIVRE
ANIMÉ
WILL BE
HELD
OCTOBER 26
IN PARIS



Unfolding by Matthew Shlian, his first monograph, was launched on the publishing crowd-sourcing site, *Volume* (an imprint of *Thames & Hudson*), just this last week of September.

Matthew was as you recall, the keynote speaker at the 2016 Movable Book Society Conference.

Like most crowdsourcing campaigns, there is a limited window of opportunity and various ways to support it by level, each with generous rewards specific to that level. In addition to owning a first printing copy of the book, levels include such perks as a collector's edition 7" vinyl with music by Shigeto, and/or a signed print by the artist.



Detail of a piece from *unfolding*

Coming in the next issue:

An interview with 2018 Meggendorfer winner
Simon Arizpe

